RICHARD HUNT

Richard Hunt was born in Chicago in 1935. He studied at the Art Institute of Chicago and then traveled in England, France, Spain, and Italy on a James Nelson Raymond Fellowship. He received a Guggenheim Fellowship for 1962 and 1963. While he was studying at the Art Institute he supported himself by working in a biological laboratory--an experience which appears to have had a determining influence on the forms of his sculpture.

Hunt works primarily in welded steel, although he sometimes includes other materials, such as wood, along with the metal. In the spirit of much contemporary sculpture, he is concerned with space. Henry Moore and Alexander Calder, for example, are just two of the leading sculptors to develop unique methods of incorporating space within the form of the sculpture. More in the tradition of Julio Gonzalez, Hunt uses metal bars and tubes which function as lines moving through space, defining it and involving it as part of the total form of the work of art. Beyond purely formal considerations, however, the elements developed by the artist appear to suggest biological forms, various kinds of movement, and even certain conational and emotional overtones. *Outgrowth*, for example, connotes a kind of organic emanation while *The Chase* suggests a quick, scuttling kind of movement and seems threatening. About *Form Carried Aloft*, he has written ". . . I wanted to give an impression of forms being lifted or projected upward by the rod rising from the base, which I think of as a kind of energized line, partly a stem and in part a trajectory. The sidling movement of line coming out of the top cluster of forms is to change the vertical movement somewhat and also to involve more space in the composition. I hope it can also suggest itself as either/or, or both, a branch or wing element so as to make multiple image associations possible. Rather than treat this piece as the exposition of one subject idea I was trying to generalize the forms to the extent that they could be seen in varied, even contradictory contexts."

The artist demonstrates a remarkable ability to fuse traditional notions about sculpture with various materials and conceptions that are uniquely his own. *Vector*, for example, joins masses of wood, thick metal tubes, and thin metal rods, all suggesting different kinds of movement, in one biomorphic form. References could be made to Gonzalez, Picasso, and to Baroque sculpture, yet these would fail to explain the unique character of the work which is unmistakably this artist's alone. I believe that Richard Hunt is one of the most intelligent, imaginative, and skillful young sculptors working in this country.

WORKS IN THE EXHIBITION

The Chase, steel, 42 x 50 x 88 inches, 1965, lent from Collection of the Artist.

Elephant Arm, welded steel, H. 22 inches, 1966, lent by B. C. Holland Gallery.

Form Carried Aloft, No. 2, Welded bronze, H. 50-½ inches, 1960, Contemporary Collection of The Cleveland Museum of Art.

Geometric Construction, steel, 46 x 33 x 44 inches, 1955, lent from Collection of the Artist.

Head Form, welded steel, H. 12 inches, 1966, lent by B. C. Holland Gallery.

Hybrid Form, welded steel, H. 16-3/4 inches, 1964, lent by B. C. Holland Gallery.

Linear Sequence, steel, 47 x 35 x 96 inches, 1963, lent from Collection of the Artist.

Linear Spatial Theme, steel, 86 x 30 x 48 inches, 1962, lent from Collection of the Artist.

Multi Pedal Peregrination, steel, H. 49 inches, 1962, lent by Katherine White Reswick.

Outgrowth, aluminum, 24 x 29 x 51 inches, 1965, lent by B. C. Holland Gallery.

Plant Bone, welded steel, H. 11-½ inches, 1966, lent by B. C. Holland Gallery.

Vector, steel and wood, 30-1/8 x 20 x 24-½ inches, 1956, lent from Collection of the Artist.

Some of the works in this exhibition are for sale.

For further information please call Extension 331.